



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of

Chief Conductor and Artistic Director

**2016  
SEASON**



**ALEXANDRE'S PLAYLIST**



PLAYLIST

Tuesday 1 November 6.30pm



Principal Partner



CLASSICAL



**Zukerman plays Tchaikovsky & Mozart**

**TCHAIKOVSKY**  
Souvenir d'un lieu cher: Mélodie  
Sérénade mélancolique  
**MOZART** Violin Concerto No.3 in G, K216  
**TCHAIKOVSKY** Symphony No.4  
**Pinchas Zukerman** violin-director

Special Event  
Premier Partner Credit Suisse  
**Thu 10 Nov 8pm**  
**Fri 11 Nov 8pm**  
**Sat 12 Nov 8pm**

**Zukerman and Mendelssohn**

**BOCCHERINI** String Quintet in C, G.378  
**MENDELSSOHN** Octet for strings  
**Pinchas Zukerman** violin-director  
**Amanda Forsyth** cello  
**2016 SSO Fellows**

Tea & Symphony  
**Fri 11 Nov 11am**  
*complimentary morning tea from 10am*



**Dedications**

*Dvořák's Cello Concerto*  
**LUTOSŁAWSKI**  
Sacher Variation for solo cello  
Symphony No.3  
**DVOŘÁK** Cello Concerto in B minor  
**Brett Dean** conductor  
**Alisa Weilerstein** cello

Meet the Music  
**Wed 16 Nov 6.30pm**  
Thursday Afternoon Symphony  
**Thu 17 Nov 1.30pm**  
Emirates Metro Series  
**Fri 18 Nov 8pm**



**Oblique Strategies**

**ANDERSON** Nowhere and Forever **PREMIERE**  
**NORMAN** Try  
**DEAN 11** Oblique Strategies  
**GARSDEN** We Never Come Here **PREMIERE**  
**REICH** Clapping Music  
**RZEWSKI** Les Moutons de Panurge  
**Brett Dean** conductor and viola

SSO at Carriageworks  
**Sun 20 Nov 5pm**  
Bay 17, Carriageworks



**Much Ado...**

*Celebrating Shakespeare*  
**KORNGOLD** Suite from Much Ado about Nothing  
*with spoken text from the play*  
**BRIDGE** There is a willow grows aslant a brook  
*with spoken text from Hamlet*  
**BRITTEN** Sinfonietta  
**SCHREKER** Chamber Symphony  
**Jean Goodwin & Tom Heath** narrators  
**Roger Benedict** conductor

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**Sun 27 Nov 3pm**  
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Sydney Conservatorium of Music



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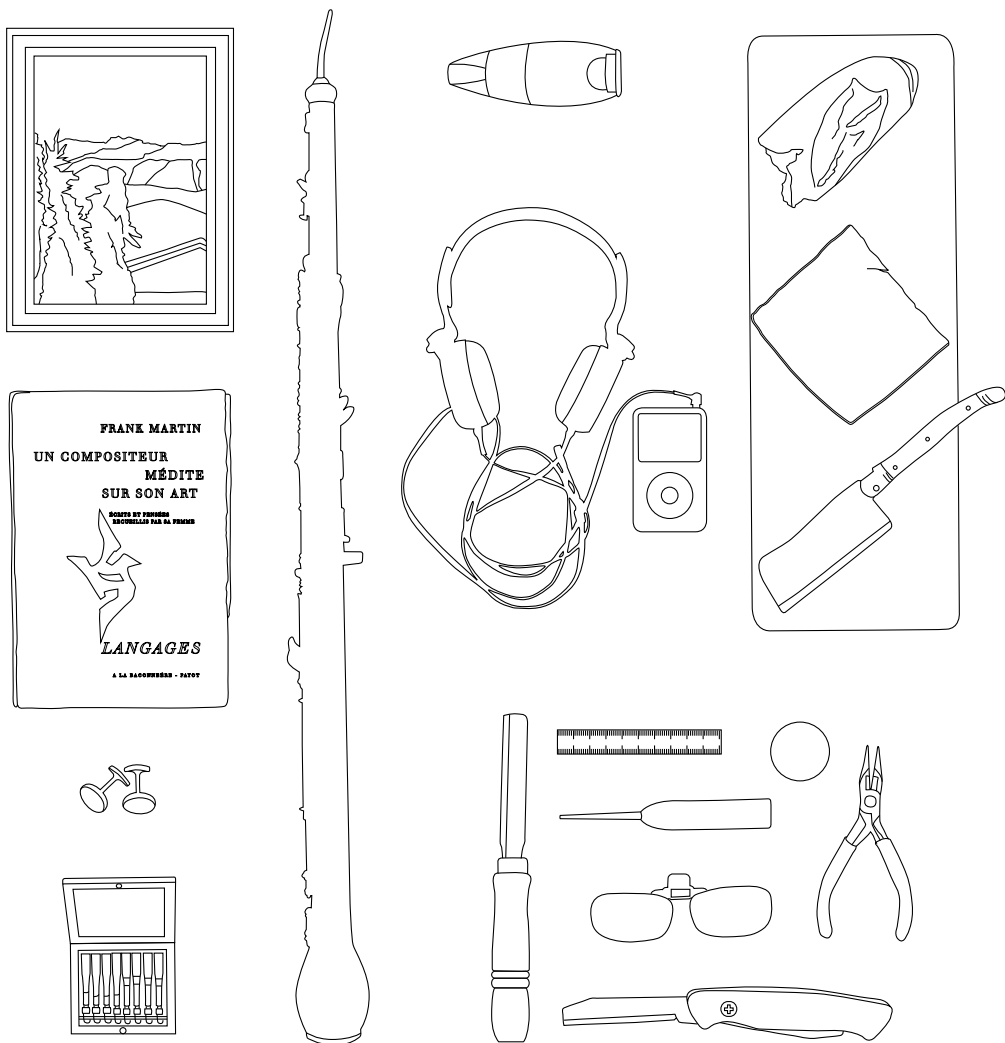
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Principal Partner



The cover of tonight's Playlist program book assembles objects and images of personal significance to our featured musician Alexandre Oguey. Anti-clockwise from top left: **photo** – view from the family chalet in the Swiss village of Chandolin; **Frank Martin: A Composer Reflects on His Art** – collected writings from the Swiss composer Alexandre describes as a '20th-century Romantic'; **cufflinks** – a 50th birthday present from his children, they 'put the clocks right again' when he's nervous; **reed box** – designed to hold his eight best reeds; **cor anglais** – made by the French company Marigaux, where Alexandre spent two days in the workshop collaborating on prototypes; **reed-making tools** – a handmade

Japanese scraping knife, another 'Swiss Army' scraping knife, magnifying lenses, mandrel, wood block and needle-nose pliers are all essential to making the paper-thin reeds, a process where 'everything must be exact'; **cheese knife** – another kind of knife that Alexandre can't be without; **cheese board from Bruny Island, Tasmania** – where you can watch fairy penguins and buy amazing unpasteurised cheeses; **Gruyère cheese and baguette** – the perfect pairing; **wine aerator and filter** – Alexandre calls it his second favourite wind instrument; and a **classic iPod** – it might be vintage technology but its 160GB hard drive means that Alexandre can have 'everything in my pocket'!

.....  
 CREDIT: Tessa Conn (design) and Christie Brewster (photography)



**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

PLAYLIST

TUESDAY 1 NOVEMBER, 6.30PM

CITY RECITAL HALL ANGEL PLACE

# ALEXANDRE'S PLAYLIST

**Toby Thatcher** *conductor*

**Alexandre Oguey** *cor anglais*

**A personal selection of music  
presented by Alexandre Oguey**

**JOSEPH HAYDN (1732–1809)**

**1st movement (Adagio – Allegro assai) from  
Symphony No.90 in C major**

**JOHANN SEBASTIAN BACH (1685–1750)**

**transcribed by Anton Webern (1883–1945)  
Ricercar from The Musical Offering, BWV 1079**

*A pasticcio symphony in three movements...*

**FRANK MARTIN (1890–1974)**

**1st movement (Allegro) from  
Concerto for 7 winds, timpani, percussion and strings**

**ARNOLD SCHOENBERG (1874–1951)**

**Viel langsamer (very slow) – excerpt from  
Chamber Symphony No.1 for 15 solo instruments, Op.9**

**FRANZ SCHUBERT (1797–1828)**

**4th movement (Presto vivace) from  
Symphony No.2 in B flat, D125**

**MAURICE RAVEL (1875–1937)**

**Interlude and The Enchanted Garden from the ballet  
Mother Goose**

**JOHANN SEBASTIAN BACH**

**Sinfonia from the  
Easter Oratorio, BWV 249**

.....  
Estimated durations:  
7 minutes, 8 minutes, 17 minutes,  
5 minutes, 4 minutes

The concert will be performed without  
interval and will conclude at  
approximately 7.35pm.

.....  
Please join us in the foyer following  
the concert for a chance to mingle with  
the musicians.



Principal Partner



CHRISTIE BREWSTER © 2016

## Alexandre's Playlist

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Welcome to the third and final Playlist concert for 2016! This is the series in which individual members of the SSO introduce you to very personal selections of music.

Tonight's 'playlist' has been devised by Alexandre Oguey, who as Principal Cor Anglais gets to play some of the most scrumptiously mournful solos in the orchestral repertoire. Perhaps that's why he has chosen a program that includes some of the most uplifting and joyous music ever written for orchestra.

He begins with music by a composer renowned for his wit and humour, Haydn. The sound is brilliant, the mood is cheerful. Then there's Bach played by 'all the instruments that shouldn't be in Bach'.

Frank Martin might be Swiss but that's not the main reason Swiss-born Alexandre feels a special fondness for his music. In some ways Martin is a modern Haydn, he says, but also a 20th-century Romantic, writing music that is beautiful and heartfelt. The name Schoenberg alarms some concertgoers; if that's you, listen to the beautiful excerpt Alexandre has chosen from his first chamber symphony. And the sunny sounds of a finale by the teenaged Schubert will warm your heart. There are the final, soaring moments of Ravel's *Mother Goose* music and then a return to the heavenly perfection of Bach with what Alexandre describes as 'the happiest music of Bach I know'.

The choices tonight are eclectic, perhaps a little bit unexpected, but we're confident that you'll leave tonight as convinced as Alexandre that 'there is so much good in the world'.

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## ABOUT THE MUSIC

### HAYDN 1st movement from Symphony No.90

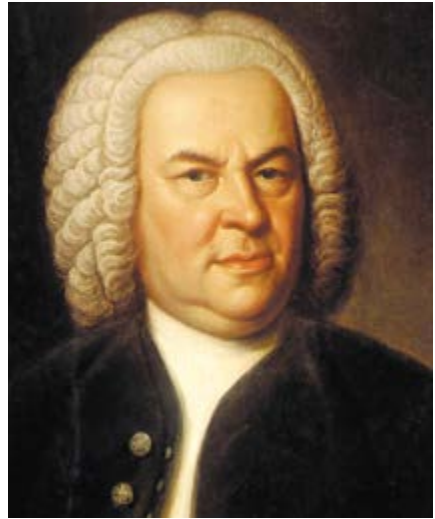
At the time of his death in 1809 Haydn was the most illustrious composer in Europe: more famous than Mozart or Beethoven. Despite spending much of his working life buried in the provincial estate of Eszterháza, he became known for his symphonies and string quartets – Classical forms he helped develop – and was widely commissioned. Of his 104 symphonies, most were written with Prince Esterházy's small court orchestra in mind. From 1780, however, his music was in such demand that his symphonies were increasingly aimed at bigger orchestras and the general public.

Symphony No.90 was one of these: conceived for a big and brilliant-sounding orchestra in Paris. Tonight you'll have to visualise an orchestra perhaps double the size of our 36 musicians. But with Haydn's help the brilliance won't be left to your imagination!

The movement Alexandre has chosen begins slowly (*Adagio*) with an introduction that veers between the assertive and the uncertain. Then, after a minute, Haydn makes a seamless transition into the main part of the movement (*Allegro assai*, or very fast). This was not an unusual way of beginning a symphony, but what *is* distinctive is the way Haydn carries the



melodic idea of the *Adagio* into the *Allegro*. Everything about this music demonstrates Haydn's exemplary craftsmanship – the way, says Alexandre, he gets everything 'exactly right'. Listen for the oboes in the *Allegro*: Haydn has them playing in sweet, parallel thirds (think of the tight harmonies of pop vocals) and so they 'have to agree'.



### JS BACH Ricercar from The Musical Offering transcribed by WEBERN

This is Bach 'with a special touch', transcribed – or transformed – by Anton Webern in 1930s Vienna. Webern, his teacher Arnold Schoenberg and fellow student Alban Berg made up the Second Viennese School (Haydn, Mozart and Beethoven could be considered the First). Their radical approach to music acquired a bad rap. But, as composer Gordon Kerry writes, 'for a bunch of guys intent on destroying all that was beautiful and true in Western music, the Second Viennese School sure loved the classics'. Schoenberg loved Brahms. Berg quoted Bach. Webern orchestrated Schubert.

Webern's transcription of the Ricercar from Bach's *Musical Offering* is an act of homage, designed, he said, to 'reveal its motivic coherence and...to indicate the way I feel about



ANTON WEBERN

the piece'. Bach's original is a very strict fugue in six voices. The result is an intricate weaving together of musical lines (think of a singing round, but twenty times more complex), a technique known as counterpoint.

What Webern does with Bach's lines is extraordinary. The trombone starts out – just five notes – before handing over to the horn, who plays two notes then hands over to the trumpet (two notes), back to the trombones (four notes) and horns (three), before harp, flute and muted strings join in. With the exception of the garrulous viola, no one gets to play more than five or six notes at a stretch. The melodies are broken up and shared around, carried note by note from one instrument to another, atomising the texture into discrete points of sound almost until the end. Webern called it *Klangfarbenmelodie* (tone-colour melody). It's as if Webern 'hears' Bach in an expressive, almost Romantic way; as if, says Alexandre, he wants to give this music to 'all the instruments that shouldn't be in Bach'.

## A PASTICCIO SYMPHONY

The next three pieces have been grouped together as a miniature symphony. The beginning of Frank Martin's concerto with its seven wind soloists is the first movement (the 'Allegro'), an excerpt from Schoenberg's first chamber symphony is the slow

movement ('Adagio'), and the fourth movement of Schubert's second symphony becomes the finale.

This might seem like an unusual thing to do, but it belongs to the old (and sometimes noble) tradition of the pasticcio. Literally speaking, a pasticcio is a hodgepodge. During the 17th and 18th centuries it was a strategy for compiling an opera from existing music by different composers. (Something similar happens in *Singin' in the Rain* and many of the modern jukebox musicals.)

It could apply to instrumental music too. Mozart's earliest piano concertos were assembled and arranged from solo piano pieces by other composers, as part of his training. In the 19th-century a consortium of composers was invited to each write a variation on a theme by Diabelli. (Beethoven went overboard and wrote a whole set of 33.) Schumann, Brahms and one of Schumann's students each contributed a movement to the 'F-A-E Sonata' for violin and piano. In 1920s Paris, members of Les Six collaborated on two ballets: *Les mariés de la Tour Eiffel* and *L'Éventail de Jeanne*. Mahler devised a 'symphony' from music by Bach. And these are just a few examples!

In this pasticcio symphony assembled for us by Alexandre Oguey, three seemingly disparate pieces are united by their beauty, their intensity and the way they 'speak' to the musical heart.

## MARTIN 1st movement from Concerto for 7 winds, timpani, percussion and strings

Swiss composer Frank Martin (pronounced martin) came to prominence when he was in his 50s with an opera-oratorio inspired by the myth of Tristan and Iseult (1942). In this work he found his mature style, which is distinctive for its elegance and precision. (Martin has a lot in common with Ravel.) Two orchestral works followed – his *Petite symphonie concertante* and tonight's concerto – both of which present multiple soloists in a symphonic setting.



PHOTO BY MAINRAY, COURTESY ARNOLD SCHÖNBERG CENTRE

This concerto features seven wind instruments – lute, oboe, clarinet, bassoon, horn, trumpet and trombone – and timpani, supported by percussion and strings. It was composed in 1949 on commission from the Bern Symphony Orchestra and Martin’s idea was to display the musical personalities of the specific soloists he had in mind. It provides an opportunity for the principal players of an orchestra to demonstrate their virtuosity and Martin chose the instrumental layout to highlight their various musical qualities. In the first of the concerto’s three movements (*Allegro*), each soloist is given a distinct musical idea and these are combined in playful conversation.

## **SCHOENBERG Excerpt from Chamber Symphony No.1**

Schoenberg has acquired a fearsome reputation as one of the most radical personalities in the history of Western music – the composer who unleashed dissonance on the world, the father of serialism and the Second Viennese School. But he regarded what he was doing with atonality and his 12-tone serial technique as a natural and inevitable extension of the increasingly complex and extravagant harmonies that had emerged from the pens of composers such as Wagner, Mahler and Richard Strauss. In many ways, Schoenberg was a Romantic at heart.

His first chamber symphony was written for just 15 instruments, one instrument per part. The distinct colours in the mixed ensemble – eight different wind instruments, two horns and a quintet of strings – allow for the clear presentation of often complex textures just as in Webern’s transcription of the Bach Ricercar.

Alexandre says this piece is like a condensed Mahler symphony – smaller and shorter but equally intense and extreme. Compared with, say, Mahler’s ‘Symphony of a Thousand’, (also premiered in 1906) Schoenberg’s ‘Symphony of 15’ makes a different point – ‘less is more’ or perhaps ‘much out of little’. Mahler himself said: ‘I do not understand his music, but he is young; perhaps he is right.’

The original work is in a single, arching movement, but with five discernable sections. Tonight we perform its beautiful and sensuous ‘slow movement’: *Viel langsamer*. This is the Schoenberg you might recognise from his *Transfigured Night* – expressive and deeply moving.

## **SCHUBERT 4th movement from Symphony No.2**

Tonight’s pasticcio symphony has followed a fast – slow – fast pattern. And if you’ve been watching closely you’ll have noticed a large – small – large





## RAVEL Interlude and The Enchanted Garden from Mother Goose

'Mother Goose' does not appear in the scenario of Ravel's ballet, but she is behind it as the apocryphal source for the great fairy tales and nursery rhymes that have populated childhood in Western countries since the 17th century. That's when Charles Perrault published his *Tales of My Mother the Goose*, with its stories of the Sleeping Beauty, Tom Thumb, and Beauty and the Beast.

Perrault was writing for adults, Ravel for children. The original *Mother Goose* music – 'five childlike pieces' for piano duet – was intended not only for children to listen to, but for them to play: Ravel dedicated it to two young friends and another pair performed the premiere in 1910.

But Ravel's *Mother Goose* music also appeals to grownups. Each movement is a miniature picture filled with sophisticated images and colours, effects that were only intensified when Ravel orchestrated the suite in 1911. The following year he expanded it by adding connecting interludes to create a ballet score. Tonight we play the 'apotheosis' that concludes the ballet. According to the scenario, Prince Charming finds the Princess asleep in the fairy garden. She awakens as the sun rises and there is a joyous fanfare as the other characters gather around her and the Good Fairy blesses them all.



pattern running in parallel. Martin's concerto gave us eight featured soloists against an orchestra of strings and percussion. Schoenberg 'downsized' to 15 solo instruments. Schubert brings a Classical orchestra, virtually the same size as Haydn's.

The fourth movement of Schubert's Second Symphony is like Haydn in other ways. It's beautifully crafted, witty and effervescent. There's suppressed energy in the quieter moments, and dramatic surprises too. It zips along 'Presto vivace' (a lively tempo 'as fast as possible') in a kind of exhilarating gallop – the ultimate Classical finale.

None of Schubert's symphonies received professional performances in his lifetime. The Second Symphony wasn't performed in public until 1877, and in London's Crystal Palace not the composer's native Vienna. Even now, this is the least well-known of Schubert's symphonies. It's difficult to explain why such attractive music should be so neglected. But as you listen to the entertaining woodwind contributions in the finale there's no difficulty at all in understanding why this music would appeal to a member of the oboe section!

## BACH Sinfonia from the Easter Oratorio

Behind Bach's Easter Oratorio is some ingenious and resourceful recycling. It's possible to hear this music as perfectly conceived for its sacred theme and text, but in fact it began life in 1725 as a secular birthday cantata for Duke Christian of Saxe-Weissenfels. The four vocal soloists portrayed shepherds and shepherdesses. About a month later, on Easter Sunday, Bach's Leipzig congregation heard the same music but with different words. The soloists were now Mary mother of James, Mary Magdalene, Peter and John. The cantata turned up again a year or so later, with yet another text, this time mythological, as a birthday cantata for Count Johann Friedrich von Flemming. Finally, in 1735, the cantata returned to church with the music and words we know as the Easter Oratorio (technically, it's still a cantata).

It's safe to say that Bach was very pleased with this music. Not only did he make four different works with it, he kept performing the Easter Oratorio version well into the 1740s. The complete Easter Oratorio is for four solo voices and orchestra, with chorus joining in at the end. But it begins with instrumental music: a big, splashy sinfonia with trumpets and drums playing in their favourite key, D major. It's celebratory and inspiring, and the perfect way to end an uplifting evening in the concert hall!

Postscript. We can't be absolutely certain, but it's likely that this sinfonia was in turn reconstructed from instrumental concerto that Bach had written for Prince Leopold in Cöthen, where he was employed from 1717 to 1723. Never let a good tune go to waste...

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ADAPTED IN PART FROM NOTES BY GORDON KERRY (BACH/WEBERN), DAVID GARRETT (MARTIN), YVONNE FRINDLE (RAVEL, BACH)



**David Robertson**  
Chief Conductor and Artistic Director

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## ABOUT THE MUSICIANS

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### **Alexandre Oguey** *cor anglais*

*Principal Cor Anglais*

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Alexandre Oguey was born in Neuchâtel, Switzerland, and initially studied oboe in La Chaux-de-Fonds with Françoise Faller. He completed his undergraduate and postgraduate studies at the Zurich Conservatorium, with Thomas Indermühle, and participated in courses with Maurice Bourgue and Emanuel Abbühl. He is the winner of several competitions including the French Swiss Radio 'Bourse des jeunes interprètes', the Migros Chamber Music competition and the Martigny International Chamber Music competition.

Before moving to Australia to join the Sydney Symphony Orchestra as Principal Cor Anglais, Alexandre Oguey was Associate Principal Oboe in the Lucerne Symphony Orchestra (1990–1997). He has also played guest principal oboe with the Musikkollegium Winterthur, Zurich Opera Factory, Basel Chamber Orchestra (previously Serenata Basel), Opera Orchestra of the Bayreuth International Youth Festival and the Jeunesses Musicales Symphony Orchestra. And in 2006 he was invited to play principal cor anglais in the World Philharmonic Orchestra in Paris.

As a chamber musician, he has performed throughout Europe, appearing with the prize-winning Wildwind quintet, the Lamalo and La Pâtisserie trios, and the wind ensembles Banda Classica and Octomania, as well as the contemporary music group Opus Novum Ensemble. In Australia he is a founding member of the New Sydney Wind Quintet and performs with the Australia Ensemble and contemporary music group Elision. He also performs in duo with pianist and early music specialist Neal Peres da Costa, with whom he is about to record arrangements he has made of music by Beethoven, Schumann and Brahms.



## **Toby Thatcher** *conductor*

*Assistant Conductor, supported by Rachel & Geoffrey O'Connor and Symphony Services International*

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Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program.

He subsequently completed a master's performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in several international conducting masterclasses, studying with Neeme Järvi, Paavo Järvi, Johannes Schlaefli, Leonid Grin and Nicolás Pasquet. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester, conducting Strauss's *Don Juan* and Dvořák's *Carnival Overture* in the final. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the Sydney Symphony Orchestra.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King's Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y. He has worked with orchestras internationally and in the 2016–17 season he makes concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

In April the University of Sydney named Toby Thatcher winner of the Outstanding Achievements of Young Alumni Award for 2016.

This year, Toby Thatcher has conducted the SSO in concerts with Pink Martini, two family concerts, and a concert at City Recital Hall: *Mad About Mozart*. In 2017 he will return to conduct concerts in the Mozart in the City, Tea & Symphony, Playlist and Family Concerts series.

# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....  
PATRON Professor The Hon. Dame Marie Bashir AD CVO  
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux,

Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

# THE ORCHESTRA



**David Robertson**

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AND ARTISTIC DIRECTOR



**Brett Dean**

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CONCERTMASTER

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This year we bid farewell to a longstanding member of the SSO woodwind section.

Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November.

[www.sydneyssymphony.com/SSO\\_musicians](http://www.sydneyssymphony.com/SSO_musicians)

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Angela Kwan  
John Lam-Po-Tang  
Robert Larosa  
Ben Leeson  
Gary Linnane  
Gabriel Lopata  
Amy Matthews  
Robert McGrory  
Elizabeth Miller  
Matt Milsom  
Dean Montgomery  
Marcus Moufarrige  
Sarah Moufarrige  
Julia Newbould  
Nick Nichles  
Edmund Ong  
Olivia Pascoe  
Jonathan Perkinson  
Stephanie Price  
Michael Radovnikovic  
Katie Robertson  
Dr Benjamin Robinson  
Alvaro Rodas Fernandez  
Prof. Anthony Michael Schembri  
Benjamin Schwartz  
Ben Shipley  
Toni Sinclair  
Patrick Slattery  
Tim Steele  
Kristina Stefanova  
Ben Sweeten  
Randal Tame  
Sandra Tang  
Ian Taylor  
Cathy Thorpe  
Michael Tidball  
Mark Trevarthen  
Michael Tuffy  
Russell van Howe &  
Mr Simon Beets  
Sarah Vick  
Mike Watson  
Alan Watters  
Jon Wilkie  
Adrian Wilson  
Yvonne Zammit

Mr & Mrs Alexander Fischl  
Ms Lynne Frolich  
Ms Lee Galloway  
Michele Gannon-Miller  
Ms Lyn Gearing  
Sophie Given  
Peter & Denise Golding  
Mrs Lianne Graf  
Dr Sally Greenaway  
Mr Geoffrey Greenwell  
Mr Richard Griffin AM  
In memory of Beth Harpley  
Robert Havard  
Mrs Joan Henley  
Dr Annemarie Hennessy AM  
Roger Henning  
Prof. Ken Ho & Mrs Tess Ho  
John Horn  
Aidan Hughes  
Robert & Heather Hughes  
Susie & Geoff Israel  
Dr Mary Johnsson  
Michael Jones  
Mrs S E Kallaway  
Monica Kenny  
Margaret Keogh  
In Memory of Bernard M H Khaw  
Dr Henry Kilham  
Jennifer King  
Miss Joan Klein  
Mrs Patricia Kleinhans  
Ian Kortlang  
Mr & Mrs Gilles Kryger  
The Laing Family  
Ms Sonia Lal  
L M B Lamprati  
David & Val Landa  
In memory of Marjorie Lander  
Patrick Lane  
Elaine M Langshaw  
Dr Allan Laughlin  
Olive Lawson  
Dr Leo & Mrs Shirley Leader  
Margaret Lederman  
Mr David Lemon  
Peter Leow & Sue Choong  
Mrs Erna Levy  
Mrs Helen Little  
Mrs Juliet Lockhart  
Mrs A Lohan  
Panee Low  
Melvyn Madigan  
Mrs Silvana Mantellato  
Daniel & Anna Marcus  
Alison Markell  
M J Mashford  
Ms Jolanta Masojada  
Agnes Matrai  
Guido Mayer  
Kevin & Susan McCabe  
Evelyn Meaney  
Louise Miller  
Mr John Mitchell  
Kenneth Newton Mitchell  
Howard Morris  
P Muller  
Mrs Janet & Mr Michael Neustein  
Mr Graham North  
Miss Lesley North  
E J Nuffield  
Prof. Mike O'Connor AM  
Paul O'Donnell  
Edmund Ong  
Dr Kevin Pedemont  
Dr Natalie E Pelham  
Tobias Pfau  
Ian Pike  
Bruce Pollard  
John Porter &  
Annie Wesley-Smith  
Michael Quailay  
Mr Patrick Quinton  
Alec & Rosemary Roche  
Bernard Rofe  
Dr Evelyn Royal  
Mr Kenneth Ryan  
Mrs Audrey Sanderson  
Garry E Scarf & Morgie Blaxill  
Mrs Solange Schulz  
David & Alison Shilligton  
L & V Shore  
Mrs Diane Shteinman AM  
Margaret Sikora  
Jean-Marie Simart  
Jan & Ian Sloan  
Ann & Roger Smith  
Maureen Smith  
Tatiana Sokolova  
Charles Solomon  
Robert Spry  
Ms Donna St Clair  
Ruth Staples  
Dr Vladan Starcevic  
Elizabeth Steel  
Fiona Stewart  
Mr & Mrs W D Suthers  
John Szigmund  
Pam & Ross Tegel  
Ludovic Theau  
Alma Toohy  
Victoria Toth  
Hugh Tregarthen  
Gillian Turner & Rob Bishop  
Martin Turner  
Ross Tzannes  
Thierry Vancaillie  
Jan & Arthur Waddington  
Ms Lynette Walker  
Ronald Walledge  
Dawn & Graham Warner  
Michael Watson  
Elizabeth Whittle  
Mr John Whittle sc  
Peter Williamson  
M Wilson  
Dr Wayne Wong  
Sir Robert Woods  
Ms Roberta Woolcott  
Paul Wyckaert  
Anne Yabsley  
Mrs Robin Yabsley  
Anonymous [39]

SSO Patrons pages correct as of 29 September 2016

# SALUTE

## PRINCIPAL PARTNER



Principal Partner

## GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW.

## PREMIER PARTNER



## PLATINUM PARTNER



## MAJOR PARTNERS



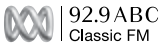
## OFFICIAL CAR PARTNER



## GOLD PARTNERS



## SILVER PARTNERS



## REGIONAL TOUR PARTNER



## MARKETING PARTNER

